



FAMOUS  
MONSTERS  
#92

SEPT. 1972

FAMOUS

A WARREN MAGAZINE PDC 750

# MONSTERS

OF FILMLAND

# Lugosi

The Life of  
Filmland's  
Dracula



Special Issue

# LUGOSI

LIVES—in this issue



# THE RETURN *of* DRACULA

"VAMPIRES of the World, Unite! You have nothing to lose but your blood!"

We knew we were in for a bat time the day—correction—the night that delegation from the Transylvanian Embassy appeared (materialized might be a more accurate word) in the offices of FM chanting:

"WE WANT BELA! WE WANT BELA!"

All right, fans—Lugosi is here! Forty-three years after he first donned the cape of Count Dracula on the stage... 41 years after he immortalized the role on the screen... 16 years following the day he was finally laid to rest in Holy Cross

Cemetery, Inglewood, Calif. The King of the Vampires rises again in all his fabled power and glory in a tribute to him truly befitting a King.

King Kong... King Karloff—you've sung the praises of the issues dedicated to them and made Instant Collector's Items of them. Now the Luciferian BELA LUGOSI receives his due in this issue which is due to be a sellout. Better buy a couple extra copies while you have the opportunity so you can share them in the 1980's with the fans of tomorrow who weren't as fortunate as you to be able to acquire and enjoy this ALL-LUGOSI ISSUE today!

DRACULA  
EDITOR



playing intelligence and reason. In some of the later productions, the Monster is thrown around like a beach ball! It seemed as though everyone was telling him who to kill, where to go, etc. Karloff made the Monster a character all his own.

**TIM BLOUGH**  
Hastings, Minn.

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**IRENE MASCHE**

THIS ISSUE IS DEDICATED to the memory of BELA LUGOSI, who last appeared on the cover of FM's 1970 Fearbook, and to those ever-faithful Lugosi fans:

BARBARA HILL, HOPE BEENA, PATTI DONELSON, LINDA E. SQUIRES, KATRINKA ROBERSON, RICHARD SHEFFIELD, ALEX GORDON, EDDIE WOOD, DONALD E. REED, CARROLL BORLAND, DONALD V. BORST, LOU GARFINKLE, EDDYTHE EYDE, FRANK DELLO STRITTO, ... and All other Disciples of the True Count Dracula everywhere, this All-Lugosi Issue is dedicated with true concern by—The Editor.

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**DONNA LDTT**

#### THE PASSING OF A BIG MAN

I saw issue #90 of FM the other day and was greatly depressed over the passing of Tor Johnson, who had appeared in so many different types of fantastic flicks such as *BRIDE OF THE MONSTER* and *THE BLACK SLEEP*. What bothered me most was the fact that his death had come and gone seemingly unnoticed; rather disappointing considering that Mr. Johnson, while he was alive, couldn't

help but be noticed wherever he went. In the past few years we have lost a great many of the giants in the realm of fantastic films: Basil Rathbone, Claude Rains, Michael Rennie and the King himself, Boris Karloff, to name only a few. These men were all very gifted actors, giants in their field. But they were giants in a figurative sense; Tor Johnson was, quite literally, a giant. I've always been impressed by big men and, at 325 lbs., Mr. Johnson was certainly a big man. While lacking the God-gifted ability of many of the stars in the world of show business, Tor Johnson had a great deal more to offer than he was usually given credit for.

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**JAMES MACIVER**

I never had the privilege of meeting Mr. Johnson. Lord knows, I would have liked to. But from what I've read about him and seen of him in movies and on TV, he must have been quite a human being, and isn't that what's really important? Regardless of how a man goes through life, whether he's the best in his chosen field or not, it doesn't really matter. What does matter is how much of a human

being that man is, how much he touches others. To take a film quote from the late Frank Morgan, speaking in the classic *THE WIZARD OF OZ*: "The size of a man's heart is not judged by how much he loves, but by how much he is loved by others." Speaking on behalf of a great many people, may I say that Tor Johnson had a very, very large heart. RIP.

**RON GARDNER**  
Grafton, Ohio

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**FRED BYRNES**

#### SOMETHING IRKS TIM

Something has been on my mind for awhile, and I was wondering if anyone out there will agree with me. It seems that ever since Karloff left the *Frankenstein Monster* in 1939, the Monster has been considerably degraded. This is not a slur against Lugosi, Chaney Jr., Glenn Strange or any of the other actors who have played the role since, but the Monster seemed to have no will of his own in later years.

For instance, in the climax of *BRIDE OF FRANKENSTEIN*, when Karloff proclaimed, "We belong dead!" and threw the switch, he was dis-

#### EARTHSHATTERING ANNOUNCEMENT!

I am most sorry to announce the death of the horror film. The complete end after 76 years of horror in the cinema!

The 30's were great years of horror, although things began to slow down after 1935. In the 40's, 95 per cent of all films released were sequels, and the 50's were saddled with cheap science fiction & teenage monster movies. Then, in the 1960's, a brief surge was noticed: Roger Corman, Terence Fisher, Freddie Francis, Chris Lee and Peter Cushing were all introduced, plus Vincent Price and the pictures he made for American-International Pictures.

Like the 30's, this ended in mid-decade. In the past few years "horrifying," bone-chilling, spine-tingling" films—or so the ads said—turned out to be disappointing, re-volving films like *WILLARD*, *TASTE THE BLOOD OF DRACULA* and *TROG*. The majority of these are low-budget quickies or gory, blood-spattered and sex-smearing exploiters which Hammer has been sadly entering, along with several Spanish-Italian companies.

#### WANTED! More Readers Like



**MICKEY ZAWISKI**

(Continued on page 74)

# FAMOUS MONSTERS OF FILMLAND

SEPTEMBER, 1972

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OUR COVER: The Thirsty Count, as seen by artist Barry Morgan.



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THE MAGAZINE MONSTERS BELIEVE IN

# BELA LUGOSI

**14 FANTASTIC PAGES OF FACTS  
YOU'LL NEVER FORGET!**



**when dracula  
was in the balance**

**I**n the late 20s when Bela Lugosi was offered the leading role in the world's most famous vampire vehicle, he first judged whether he wished to accept the part in the play or not by the number of lines he would have. Quite literally, the fate of Lugosi as Dracula was originally considered by WEIGHT!

Lugosi's future was in the palm of his hand!

Here is a NEW fact about Bela: Recently, members of the Los Angeles Count Dracula Society from all over Southern California streamed to the Encore Theater for, literally, an encore of the supernatural classic THE CAT PEOPLE and its sequel CURSE OF THE CAT PEOPLE. Afterwards the author, and the male lead, Kent Smith, appeared to give autographs and answer questions. (Robert "Count Yorga" Quarry was among the vampires in attendance!)



Forty-one years ago they posed, they posed, the shutter opened & closed and this dramatic shot of Edward Von Sloan & Bela Lugosi was captured for all time—for you, their fans of the 70s, and the generations beyond you in the 21st and succeeding centuries. DRACULA Lives Eternal!



Wearing the formal costume of the role He played a thousand times.

From the early film career of Lugosi, this rare still from NAT PINKERTON, courtesy of his friend Dick Sheffield.



In reminiscing about the pictures, Kent Smith somehow or other got on the subject of Lugosi and at that our editorial ears pricked up like a bat's and we whipped out a pencil & pad as quick as the flick of a chameleon's tongue. No new Lugosi fact must be lost for FM's readers!

And so we were told how, after a great success in the play "The Devil and the Cheese," Lugosi was approached to play Count Dracula. In the world of the stage, there is a special kind of script called "sides:" instead of a regular script which has all the action from beginning to end with each actor's part scattered throughout the whole, *all* the lines by any particular player are removed from the play and printed on sheets about half normal size.

Lugosi was handed his potential "sides" for DRACULA.

He hefted them.

Huffed.

Examined the sheets.

Spoke disdainfully:

"Only *seven* sides?" he said.

He felt it would be a comedown as he had had something like 42 sides in the play just completed.

But, as we all know (to our eternal joy & delight) he was persuaded to accept the role of the great Undead and, as Kent Smith reminded us in underscoring the point of his anecdote, "Who today remembers or performs the *other* play?"

## "what was he like?"

In the 16 years since he died, one of the most frequent questions we have been asked about Bela Lugosi is what sort of person he was and I have always to repeat that I only knew him in the twilight of his life & career, the last 3 years of hopes & disappointments, deafness, the to-this-day often-misunderstood drug cure that he took for a *medically incurred addiction* (it could innocently happen to YOU so there was never any reason to think badly of Bela; on the contrary, he deserved every sympathy, which we have tried again & again to stress, although some ardent admirers of Lugosi seem to have a total blind spot toward what we say about him and constantly accuse us of praising Karloff to the skies and putting Bela Lugosi down. We hope *finally* at this time to lay that false phantom to rest. Please re-read this paragraph 10 times and memorize it)...





Two old friends, Basil Rathbone & Lon Chaney Jr., congratulate Bela on his comeback after being cured of his involuntary drug addiction. Not long afterward he succumbed to the final BLACK SLEEP.

If the Lugosi I knew was not the man in his prime, a star I could write about in the most glowing terms, let us turn back the clock to a happier time in his life and bring him back to life once again through the eyes of one of his great good friends, the movie producer Alex Gordon. Mr. Gordon has very generously agreed to share with us information & feelings about Bela Lugosi which he, as the American Correspondent for the LONDON REVIEW, published around the time of Bela's appearance in ABBOTT & COSTELLO MEET FRANKENSTEIN.

## alex on bela

"Bela himself estimates that he has made more than 5000 appearances on stage, screen & radio as the shudder-provoking Dracula and I must say here & now that Bela Lugosi is a great artist, a star of the first magnitude and a dynamic presence on the stage. You may say that he is only a 'type' for horror roles but that still leaves him the master in his field and, for that matter, it may be argued that Katharine Cornell & Laurence Olivier are 'typed.' I only know that Bela

appeared in DRACULA as commanding a figure, as fascinating a personality and as distinguished an actor as either of these and the audience was held spellbound by his interpretation of the Vampire Count in the dramatization of Bram Stoker's classic among horror thrillers, the famous story of the 'un-dead' which has frozen the veins of countless millions of readers of mystery tales. Only a really great actor could create about himself the aura of evil which Lugosi conjures up in his role of the bloodsucking vampire.

## how it was...

"In private life Bela Lugosi is a tall, handsome & dignified-looking man with a pleasant smile and quick sense of humor. He greeted me warmly and was pleased when I told him how popular he was in England. 'I well remember my two visits to England, in 1935 to make THE MYSTERY OF THE MARIECELESTE and in 1938 to do DARK EYES OF LONDON,' he told me. 'One thing I particularly like about the British is their courtesy,' he continued. 'Everybody was al-



As THE APE MAN (long before THE PLANET OF THE APES) in 1943. A year later he was back in RETURN OF THE APE MAN, joined by John Corradine & George Zucca as partners in peril.

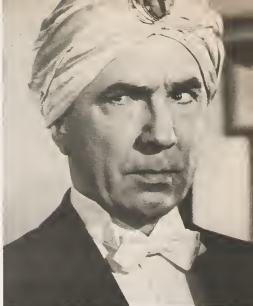
ways so nice & courteous to me and I enjoyed the trip very much.'

"I then asked Bela whether it would not be possible for him to play Dracula on the London stage, as I'm sure it would be a terrific hit in England as it has been in America. 'I would like very much to play it in London,' he replied immediately. 'Some time ago it was almost fixed for me but 7 different agents got mixed up in the deal and started quarrelling among themselves, with the result that the whole thing was called off.' I've received lots of letters from fans expressing disappointment when Bela's previous plans were canceled, so let's hope his idea still works out." (It did—in 1951. FJA)

## career of the fear god

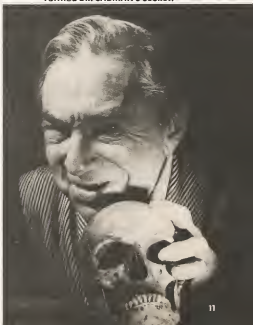
"Now let me tell you something about the career of the man who has sent so many shivers down your spine. For some 20 years Bela Lugosi played all manner of characters & romantic leads, including Shakespeare & Ibsen. Then, in 1929, he created that strange half-human vampire bat character of the famous novel and ever since then Dracula has pursued him as relentlessly as he pursues his women victims in the play. At first Bela was grateful to Dracula: the character lifted him from relative obscurity and made him a figure of importance on the New York stage. Within two years it elevated him to stardom on the screen. But all that Bela Lugosi had done before that time was forgotten: as though caught in the inexorable tentacles of an octopus, he became typed as a 'horror' specialist, a master in that medium but fit for nothing else. Where once he had been the master of his own professional destinies, he became Dracula's puppet. The shadowy figure of the vampire, more than any casting office, dictated the kind of parts he could play. To an actor accustomed to a wide variety of roles it was an unsatisfactory situation.

"As DRACULA, typifying horror pictures, fared, so Bela Lugosi fared. The character made him a screen star, gave him a fine home & the wealth that goes with such a position. However, after several years of that, horror films were suddenly banned in England. Hollywood quit making them. Bela, off the screen for two years, went broke and lost practically everything. Then a small independent exhibitor, experimenting to revive dwindling box office receipts, booked DRACULA & FRANKENSTEIN.



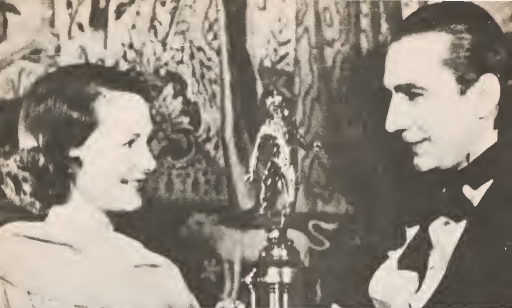
Suavely sinister swami in **YOU'LL FIND OUT**, 1940, RKO. Boris Karloff & Peter Lorre also contributed to the otmas-fear in this one.

Publicity picture made of Bela as the mute servant for his final film, which was later re-released retitled **DR. CADMAN'S SECRET**.





Which profile do you prefer, the well-remembered classic of John Barrymore...or this one of Lugosi as he appeared in 1936 in Universal's INVISIBLE RAY?



Actress Elizabeth Allen admires striking trophy given Bela during making of **MARK OF THE VAMPIRE** (MGM 1936).

Crowds stood in line until 2 o'clock in the morning to see them."

(Editor's note: I remember the time well. It was at the old LA REINA theater, now renamed the Fine Arts, and at the time it entailed a bus trip halfway across L.A. for me. Today, oddly, I live within easy walking distance of that movie house which in about 1938, as I recall, was the nation's showcase for Lugosi & Karloff in the fantastically successful revival of their two most famous films.)

## "the dracular curse"

"Taking a cue from the amazing response to the pairing of **DRACULA & FRANKENSTEIN**, Universal put on a revival of the pictures throughout the country. When the response was equally startling, the studio cast Lugosi & Karloff in **SON OF FRANKENSTEIN**. Bela was back in pictures. **DRACULA**, after plunging him to the depths, had made him a star again. Once back in the running, Bela did all in his power to liberate himself from what he termed 'the Dracula curse.' While not wanting to divorce himself entirely from horror roles, he strove toward making straight character leads & parts his main work.

"His efforts met with a degree of success in 1939. He was cast in a straight character role in **THE GORILLA** and also in Greta Garbo's **NINOTCHKA**, and as a straight villain in **THE SAINT'S DOUBLE TROUBLE**. They were a step in the right direction. Such pictures as **ONE BODY TOO MANY**, **FRANKENSTEIN MEETS THE WOLFMAN**, in which he portrayed the Monster, and **RETURN OF THE VAMPIRE** followed. In 1943 he achieved a great success on the stage. His portrayal of Jonathan Brewster in **ARSENIC AND OLD LACE** was highly praised by the critics and enthusiastically received by the public. After several months in San Francisco & Los Angeles he toured the USA with this popular mystery play." **TO BE CONCLUDED NEXT ISSUE.**

## "could lugosi act?"

*Film fan, historian, writer R. Michael Rosen gives his considered opinion on a sensitive sore spot. We doubt that many Lugosi admirers will be disappointed in his evaluation of Bela's acting abilities.*

**T**he cry of "Lugosi couldn't act" has become something of a rallying point these



Lugosi kept this caricature of himself sent him by his artist admirer of the time, Johnny Logan.

Dracula drinks MILK?! as a gag at the midnight premiere of the original Los Angeles opening of HOUSE OF WAX.



last few years among critics eager to prove to detractors that they are not horror film fanatics. They demonstrate that they are discriminating viewers by attacking a man whom they consider to be a sacred cow. (This presumably on the theory that it would be petty to attack Karloff and meaningless to criticize Rondo Hatton.)

In the opinion of THIS critic, the attack is naive. Lugosi's credentials are too impeccable. A member of the Royal Hungarian Theatre Academy, Bela did considerable Shakespeare (including "Romeo") and appeared in the very first production *ever* of Molnar's LILLIOM. After immigrating to America, one of his first roles was in a New York production of a play called THE RED POPPY. At the time Lugosi spoke only a few words of English, and so learned his lines *phonetically!* Unaware of this, the New York drama critics, not noted for their Christian charity, praised his performance. It is inconceivable to flatly state that such a successful thespian, then, couldn't act.

It is also unquestionably true that *something* is lacking in the Lugosi performances we see today that people are finding fault with. What is it? In all likelihood, it is style.

First, we run into the fact that acting styles in general have changed since the late 20s & 30s. Acting on all levels was on the "over" side back then, with emotion plainly registered on faces, impassioned delivery of dialog and accompanying physical gestures. A glimpse at the early films of John Barrymore, George Arliss or even Sarah Bernhardt reveal this. Yet these people were the best actors of their day. They simply do not jibe with the more restrained modern tastes.

But as the years passed, the great stars of stage & screen adapted to the changing tastes. Lugosi was apparently unable to. Or perhaps he had no idea he was doing anything wrong. Or no idea what it might have been. So while the Joan Crawford performances of 1945 had matured with the times from the bravura Crawford emoting of 1931, Lugosi had not altered a whit. This certainly is a lacking in Lugosi but in this light to claim he could not act is to be missing the point.

## "all the world a stage"

Second, Lugosi was first and foremost a *stage* actor. And there is a difference. A stage actor must make certain that he com-



"One more time." Toward the end of his life the Vampire Master dons the famous cape once more to "do his thing."

BELA LUGOSI! Corroll Borland! Look at them  
—the CHILLERS of the Night!



Undead pair—father & daughter—Lugosi & Corroll Borland—as they appeared in MARK OF THE VAMPIRE.

municates with the person in the last row of the third balcony. Emotions must be registered graphically, gestures exaggerated, the voice cannoned out. Such a display of histrionics looks a bit ridiculous when recorded by a motion picture camera only a few feet away. Again, this is certainly Lugosi's shortcoming. His career is chock-full of a lack of guidance, from a missing drama coach to adjust him to film acting and modern acting taste, to a personal manager to keep him out of those awful films he often made. But to say he couldn't act is to again be missing the point.

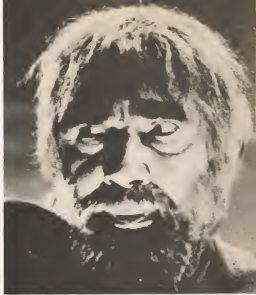
Third, one often hears the complaint that Lugosi's characterizations *never* varied, that he was *always* some variation on Count Dracula. This is partially true. To say that he *couldn't* do anything else is to forget about "Romeo." But after all, in America with his obvious middle-European features and thick accent, how else could he be cast? Can you see him replacing Errol Flynn as Custer in THEY DIED WITH THEIR BOOTS ON? Would you like to see him instead of Gable as Rhett Butler in GONE WITH THE WIND? Can you *honestly* say that his constant typecasting was a result of his acting ability? True, Karloff was also a foreigner and also had an accent, but it's hardly the same thing. (And if we must admit Karloff was a bit better an actor, then Lugosi was the more dedicated & honest: Boris occasionally walked through roles he didn't respect but Lugosi always gave 100%.)

## different from dracula

And Bela's roles weren't really all types of Count Dracula. Dracula was after all a soulless thing, the only one of the "big four" monsters that did not inspire some measure of sympathy. But Lugosi brought out very clearly the tortured, twisted soul of Dr. Vitus Verdegast in the 1933 BLACK CAT. His Ygor in SON OF FRANKENSTEIN was a brutish scoundrel with none of the charm, subtlety or suave oiliness of Dracula. And in lesser roles he was an effective gangster in BLACK FRIDAY or THE SAINT'S DOUBLE TROUBLE and a believably feeble-minded creep in THE BODY SNATCHER. So if Bela's appearance & voice condemned him to doing villains, he did prove that he had a greater range than Count Dracula even if casting directors seldom saw it that way.

We must also consider all the absolute stinkers Bela unwittingly made. When a





The make-up magic of maestro Jack Pierce turns the handsome Hungarian into horrid shaggy broken-necked Ygor of **SON OF FRANKENSTEIN** fame.

ship sinks, most of the crew goes down with it. Karloff had the good sense, once established, to stay away from poverty row and the serials. Poor Bela was so afraid of being out of work that he took everything. How could *anybody* look good in those things he did at Monogram? Considered in this light, his role in, say, **INVISIBLE GHOST**, is a creditable performance as a man who during psychotic mental lapses commits murder. A bit cliché perhaps but Bela handled it very well. But the film is so dreadful that it drags everybody into the gutter with it. Bela looks bad and anybody who sees the film is bound to see nothing good in Lugosi's performance. But nobody could have done any better. It shouldn't besmirch his reputation as an actor.

## wong role

There were also a very few roles that absolutely *were* outside Lugosi's range for one reason or another and he shouldn't have assayed them. One example is **MYSTERIOUS MR. WONG**. Aside from the fact that it is another Monogram bomb, Lugosi's height, features and accent should have dictated that he absolutely *not*, under any circumstances, play a Chinaman! And he did not have the physical requirements to play the Monster in **FRANKENSTEIN**

**MEETS THE WOLFMAN**. He certainly should not have done comedy, not because it was outside his abilities but because in English, which he never fully mastered, he did not *understand* it. Physical comedy he could manage but quips and jokes went over his head. He seemed unaware that such films as **BROADMINDED** or **GIFT OF GAB** were comedies and played them absolutely straight. Indeed, in those two obvious comedies it did little harm, because comedy is often best played straight.

## "most memorable"

But in a subtle film like **THE RAVEN**, which is hardly comedy but has a tongue firmly in cheek, Lugosi took all those "over" lines, added his "over" acting and came up with a performance that defies description. Yet this is because he simply took the script-writer at his word and delivered all he had in him. (Director Louis Friedlander, later Lew Landers, obviously must have known what was going on and apparently did not interfere.) And Lugosi, in the end, made the film. His unrestrained, all-out rendition of the ultimate mad-doctor-sadist is the most memorable thing in a memorable motion picture.

I think a fair measure of whether or not



**NIGHT OF TERROR** (Columbia 1933) was made more terrifying by Bela's presence in it.



Ygor is back, looking a little **BETTER** for wear (for a change) in **GHOST OF FRANK**, Uni. '42.

Karloff was tremendously superior to Lugosi is to look at them in the films they appeared in together. The first was **BLACK CAT** and they fought on reasonably even terms. Lugosi's role had perhaps more depth but this isn't fair either. **THE RAVEN** is obviously Lugosi's picture, with Boris in a supporting role despite his top billing. **THE INVISIBLE RAY** reversed this priority and both men were superb. Karloff is the main cheese but Bela's sympathetic, good scientist is very convincing and his support a very necessary balance to Karloff's poisoned lunatic. After that came **SON OF FRANK-ENSTEIN** and while Karloff's Monster is obviously the object of the film, Boris had little actual screen time and contributed little or nothing new to the character. Bela's Ygor carries the film and is a superb portrait. The two menaces do not actually share a single scene in **BLACK FRIDAY** but, if anything, Lugosi's change of pace gangster outshines Karloff's portrait of just another mad scientist. **THE BODY SNATCHER** plainly belongs to Karloff and far be it from this reviewer to denigrate Boris' great performance but Lugosi's small role, ever so important, is often overlooked. The scene they share is truly wonderful and simply because Boris murders Bela physically does not lessen the fact that both were excellent. **GIFT OF GAB** is not worth adding to the list of legitimate Karloff-Lugosi films but "Karloff & Lugosi" was as popular a screen team as "Garbo & Gilbert" and in their heyday neither was the senior member!

Bela Lugosi has come very nearly full circle. His acting style, much in vogue when Bela became established in 1931, became sadly out of date but now is very entertaining once more in a "camp" sort of way. Always a darling among horror and "B" movie buffs, he has been victimized much lately by those who think it clever to put him down long after his death. Yet he might be ripe for a mass popular revival as happened to Humphrey Bogart and W.C. Fields, were he not still widely remembered and beloved.

Bela Lugosi had his flaws & shortcomings, both in his personal life & before the public. But it is more than an oversimplification to say that he couldn't act: it simply is just not true!

**TO COME:** The conclusion of the **ALEX GORDON** portion of this two-part **LUGOSI FEATURE**. Plus! The first new Filmography of Lugosi in years, with some surprises!

**END**

THE SCREEN'S MASTER OF HORROR  
**IN PERSON!** ON THE STAGE



**BELA "DRACULA"**

**LUGOSI**

in EDGAR ALLAN POE'S Nightmare of Terror  
**"THE TELL-TALE HEART"**

*Plus*

ON THE SCREEN!

**BELA LUGOSI  
FULL-LENGTH  
CHILLER!**

"Most electrifying performance I have ever witnessed  
... my spine tingled!"  
—WALTER WINCHELL  
In FAMOUS MONSTERS, LUGOSI LIVES ETERNAL!

A NIGHTMARE OF HORROR!



# DRACULA

BELA LUGOSI-DAVID MANNERS


HELEN CHANDLER-DWIGHT FRYE

and EDWARD VAN SLOAN

*A TOD BROWNING Production*

FROM THE FAMOUS PLAY AND NOVEL BY  
BRAM STOKER





"Come, my friend! Don't be afraid. Put down that gun with the silver bullet, break that annoying wooden stake, don't insult my aristocratic nostrils with the odor of garlic. Wolfsbane, bah!—that is for superstitious peasants. Come! Be brave. Join Bram Stoker, Dwight Frye, Edward Van Sloan, Tod Browning and me . . . in Eternity! Turn this page, if your heart is strong and your blood is rich & red, and let me guide you into the realm of the . . . Undead!"

DRACULA

## bela's broadcast

On 27 March 1931, the voice of Dracula was heard on the air. To listeners in Hollywood, Los Angeles, Beverly Hills and environs, Bela Lugosi addressed the following message over radio station KFI. The message is reproduced from a typewritten sheet glued 32 years ago into Lugosi's scrapbook. I have the feeling that Bela composed & typed this speech himself, so I am presenting it in print exactly as it appears in his scrapbook, in his own spelling, grammar, punctuation. FJA

I read the book, "DRACULA", written by Bram Stoker, eighteen years ago, and I always dreamed to create and to play the part of "DRACULA". Finally the opportunity came. Horace Liveright, stage producer of New York, acquired the stage rights of the novel and he chose me for the part. I have played the role of "DRACULA" about a thousand times on the stage, and people often ask me if I still retain my interest in the character. I do—intensely. Because many people regard the story of "DRACULA" simply as a glorified superstition, the actor who plays the role is constantly engaged in the battle of wits with the audience, in a sense, since he is constantly striving to make the character so real that the audience will believe in it.

Now that I have appeared in the screen version of the story which Universal has just completed, I am of course not under this daily strain in the depiction of the character. My work in this direction was finished with the completion of the picture, but while it was being made I was working more intensely to this end than I ever did on the stage.

Although "DRACULA" is a fanciful tale of a fictional character, it is actually a story which has many essential elements of truth. I was born and reared in almost the exact location of the story, and I came to know that what is looked upon merely as a superstition of ignorant people, is really based on facts which are literally hair-raising in their strangeness—but which are true. Many people will leave the theatre with a sniff at the fantastic character of the story, but many others who think just as deeply will gain an insight into one of the most remarkable facts of human existence. "DRACULA" is a story which has always had a powerful effect on the emotions of an audience, and I think that the picture will be no less effective than the stage play. In fact, the motion picture should even prove more remarkable in this direction, since many things which could only

be talked about on the stage are shown on the screen in all their uncanny detail.

I am sure you will enjoy "DRACULA". I am sure you will be mightily affected by its strange story, and I hope that it will make you think about the weirdest, most remarkable condition that ever affected mankind.

I Thank You.

## from book to play to picture

"Dracula" was first published in London, England, in 1897, by Constable. The First Edition contained 400 pages.

Two years later, "Dracula" crossed the ocean. The first edition in America was published by Doubleday & McClure Co. in 1899 and contained 378 pages — approximately 55,800 words.

For more than a quarter of a century it thrilled millions the world over in many editions & many languages. Then, in 1927, it first appeared in play form, its close to 56,000 words condensed to approximately 18,700 words of stage dialog & direction by Hamilton Deane & John L. Balderston.

And Lugosi donned upon his shoulders the cape he was born to carry.

In the ensuing 3 years that he essayed the role in America & Europe, "each performance required intensive mental concentration & a complete assumption of the morbid spirit of terror in order to give his portrayal maximum effect," reported one Robbitt Coons.

As Dracula's nemesis, Edward Van Sloan became well-established in the role of Dr. Van Helsing, vampire exterminator, by portraying the character for 94 weeks on the stage.

The final screenplay was written by Garrett Fort from Tod Brown's adaptation of the stageplay, with additional dialog by Dudley Murphy.

Browning directed.

Camerasman was none other than Karl Freund, photographer of METROPOLIS!

## who to play the thirsty count?

This was one for Robert Ripley: Believe It Or Not! It was not always a foregone conclusion, a clearcut decision, that Bela Lugosi would portray Dracula on the screen!

Before the final die was cast, at least 4 other actors were considered for the immortal role:

Conrad Veidt, of CALIGARI, MAN WHO LAUGHS and STUDENT OF

FRAGUE fame, who no doubt would have been magnetic & magnificent in the role. Oddly enough, in 1920 Veidt appeared together with Lugosi in JANUS-FACED, a silent German version of the perennial Robert Louis Stevenson favorite, DR. JEKYLL & MR. HYDE.

—Paul Muni, a character star (Academy Award winner) who has not been much associated with fantasy in his career, ANGEL ON MY SHOULDER (United Artists 1946) being an exception that comes to mind, an imagi-movie in which Claude Rains portrayed His Satanic Majesty.

—Ian Keith, primarily a specialist in villainous roles in costume spectacles.

—And one Wm. Courtenay, about whom I am afraid I know nothing at all (and about whom I am certain someone more knowledgeable & elderly than I will write in to inquire how I could be so grossly ignorant of the fact that he created the character of Svengali on the New York stage, played Rasputin 3000 times to packed houses or was one of Rossum's robust non-rust robots)...

The heroine, Helen Chandler, was a natural for the cast, having appeared the year before in OUTWARD BOUND, adapted from Sutton Vane's spirit-world play of a boatload of people who did not know they were dead & on their way to Judgment. (OUTWARD BOUND was remade in 1944 as BETWEEN TWO WORLDS.)

## somebody down there liked him

But somebody below in Beelzebubsville must have had a soft spot on their pitchfork for Bela and got in there & pitched, making it hot at the Front Office of Universal, so that at the penultimate moment (also known as the Old Nick of time) sanity prevailed and Bela Lugosi was irrevocably cast as Screen Dracula #1.

NOTE: By actual count of Man Aging Editor Avril Lorraine, it has been determined that the late Mr. Lugosi's scrapbook contains 796 separate references to & reviews of DRACULA. And it is illuminating to note, in culling thru these hundreds of clippings to bring you the cream of the crop, just how many errors crop up! If you think there are printing mistakes in FM, you should examine the newspapers:

Before he became universally known, Lugosi sometimes had his first name spelled by the press with two l's—Bella. His last, Lagosi & Lugosy!

On several occasions his first name was even erroneously printed as Zela! And the title itself was once referred to as DRACUL!

"Welcome to my house! Enter freely & of your own will!"



Renfield kneels & acknowledges allegiance to his evil master.

As maid faints, Renfield prepares to break his fast & appease his horrible, unholy appetite.



No ordinary bat, that, which attacks the horrified her & his hypnotically entranced Lucy.



Renfield chills as he listens to "the children of the night."



One paper reported that he began playing the Dracula role on the stage in 1917!—altho most agreed that 1927 was the correct year.

In any event, DRACULA was filmed with Bela Lugosi as its star & first released to the world on 14 February 1931. February 14th—what a Valentine's present to the Imagination...!

In its original length, DRACULA contained 6978 feet of film & ran 75 minutes.

## bela believed in browning

The late Tod Browning was directly praised by Lugosi in these words:

"On the stage the actor's success depends wholly on himself. He goes onto the stage & gives his performance in what to him seems the most effective manner. But in the studio the responsibility is shifted to the director, who controls the actor's every move, every inflection, every expression.

"In playing in the picture I found that there was a great deal that I had to unlearn. In the theater I was playing not only to the spectators in the front rows but also to those in the last row of the gallery, and there was some exaggeration in everything I did, not only in the tonal pitch of my voice but in the changes of facial expression which accompanied various lines or situations, was necessary. I 'took it big,' as the saying is.

"But for the screen, in which the actor's distance from every member of the audience is equal only to his distance from the lens of the camera, I have found that a great deal of the repression was an absolute necessity. Tod Browning has continually had to 'hold me down.' In my other screen roles I did not seem to have this difficulty but I have played Dracula a thousand times on the stage & in this one role I find that I have become thoroughly settled in the technique of the stage & not of the screen. But thanks to director Browning I am unlearning fast."

## sets set record

Many sources reported at the time that:

Some of the most remarkable sets ever made & certainly the most unusual ones ever erected at Universal Studios are being used in the filming of DRACULA, the strange story which brings to the screen what has been acclaimed as "the weirdest character in fiction"—Count Dracula, a human vampire who lies dead in his casket during the daytime only to rise during the hours of darkness



"His face was a strang—a very strang—aquiline, with high bridge of the thin nose & peculiarly arched nostrils; with lofty domed forehead & hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache (Lugosi, of course, did not wear a moustache in his characterization), was fixed & rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years."—Stoker.

& feast on the blood of living persons.

The earlier sequences of this terrifying drama are laid in Dracula's Transylvanian castle, a great stone structure fallen into ruin & decay and deserted for 500 years except for its one ghostly occupant. Massive columns support the ceilings & even the floors are made of stone flagging. The fire place in the great central hall is higher than a man can reach.

The entire interior, begrimed with the dust of centuries, is festooned with cobwebs, one of these great silk-

en meshes being more than 18' in diameter & extending entirely across the grand stairway. The wall hangings droop in tatters, blackened with age & dust. Fallen blocks of granite litter the floors & enormous trees thrust their dead branches in at the window openings. The scene is one of utter desolation.

Later the scene of DRACULA shifts to England and here the sinister Count takes up his abode in a deserted abbey, the one place in the country which most resembles his castle in Transylvania. The ancient building is of stone inside & out and much of the action takes place below the level of the land, in the vaulted burial crypt, where Dracula lies each day in a semblance of death in a great box-like coffin lined with his native earth.

## fax about carfax

When Dracula takes up residence in Carfax Abbey, the word goes out thru the nation's newspapers:

"Universal City has become a veritable chamber of horrors!"

Columnists reported: "Dracula," perhaps the most gruesome & at the same time one of the most fascinating stories in English literature, has just gone into production & is planned as one of Universal's most lavish photoplays for the coming season.

"DRACULA deals with human vampires & the horrible lives of the 'undead,' those strange creatures who rise from their graves at night & feast on the blood of the living. The studio's largest sound stages are necessary to house some of the gigantic sets for the picture.

## looking backward at bela lugosi

On 18 Oct. 1930 in EXHIBITORS HERALD-WORLD, Edward Churchill wrote:

Bela Lugosi is better fitted for the role of Dracula, I think, than anyone any place. He looks like Count Dracula. He is Count Dracula, the blood-sucking "half-dead" vampire who peers thru cobwebs, changes himself into a wolf & then into a velle of mist. Lugosi is a find of Carl Laemmle Jr. He has been given a 5-year contract at Universal. More than \$400,000 (Depression dollars, more like \$1 million by today's standards) is being spent on the production. The book itself is reported to have sold more copies than any other book except the Bible. (And small wonder, with jacket blurbs & rave

(Continued on page 32)





# THE COUNT

Never did I imagine such wrath & fury, even to the demons of the pit. His eyes were positively blazing. The red light in them was lurid, as if the flames of hell-fire blazed behind them. His face was deathly pale & the lines of it were hard like drawn wires; the thick eyebrows that met over the nose seemed like a heaving bar of white-hot metal. With a fierce sweep of his arm—(From the Journal of Janathon Harker.)



Cunning Van Helsing catches Caunt off-guard with mirror-box that betrays his secret.



Dracula reacts instinctively, smashes the mirror-box.



Madman or martyr? Van Helsing studies rabid Renfield.



The Caunt cannot conceal his centuries-old thirst for blood when Renfield pricks finger.



Dracula exerts his full fiendish power as Van Helsing the vampire-fighter, Van Helsing . . .



. . . produces protection in the nick of time: the crucifix!



BUT, Father, I did see it! I swear I saw it! An enormous bat, beating its wings against the pane—and its eyes . . . oh, its eyes . . .

Mina Seward shuddered violently and hid her face with a moan on her father's shoulder.

"But, my dear child," Dr. Seward began soothingly, with his arms around her in a comforting embrace, "your imagination must have been taking a hand, because for one thing we never have bats about at this time of year, and also, if you saw the—er—bat for a few seconds only—just the merest glimpse—how can you possibly have noticed its eyes? Come, come, my dear!"

Mina knew this time intimately, having heard her father say it many times to his patients, and she disengaged herself from his arms and looked steadily at him.

"I'm not imagining anything, Father," she said calmly. "It's an absolute fact. I was just pulling the curtains across that window when—a creature, shaven like a bat, but large enough to look more like a cat with wings, swooped down outside and crashed against the glass, and its eyes seemed to burn right into me. There's no possibility of any mistake—I saw it!"

She began to tremble again, and her father looked at her with a troubled expression in his keen grey eyes.

"Of course, I don't doubt your word, my dear," he assured her. "I'm convinced that you think you saw this thing, but . . . well, I blame myself very much for your state of nerves at the moment."

"What do you mean?" the girl asked, wide-eyed.

"Well, it was wrong of me to have you down here at all, when you'd have been much better at your aunt's place in Rouen. A private manor home in the heart of the country is no place for a young girl."

He was interrupted by the entrance of a servant, who announced a visitor.

The doctor took the proffered card and read it.

"Count Dracula! Him! What does he look like, Stevens?"

"Foreign-looking kind of gentleman, sir, Beg pardon—I think it's the party that's just took the Abbey. Moved in to-day; they was going to."

"Oh, yes. Show him up, then, Stevens."

A few moments later the Count stood in their presence—a tall, commanding figure, in full evening dress and wearing a sweeping opera-cloak with a crimson lining.

Bowing to the occupants of the room, he advanced with cat-like tread towards them, and spoke with a marked foreign accent.

"Dr. Seward, I presume? I must apologise for disturbing you at this late hour, but I claim the indulgence of both a neighbor and a doctor."

"Why, don't mention it, sir," replied the doctor heartily. "By the way, Count Dracula, this is my daughter Mina."

The Count bowed low and turned towards her a pair of lustrous black eyes, from which she shrank with a gasp.

"Mina, my dear, what is it?" her father demanded solicitously. "Are you ill? I'm sure Count Dracula will excuse you—I think you ought to be in bed."

"No, no, father . . . just a moment's dizziness. I shall be all right. Please don't take any notice."

The visitor bowed again and turned back to his host.

"My only excuse for troubling you at this unreasonable hour," he said suavely, "is that there has been an accident of some sort. A young farm-hand has been discovered in the road between your house and mine, in a serious condition, and I have had him brought here as being more convenient for your care."

"My dear sir, why didn't you say so at once?" the doctor exclaimed, pressing the bell; and to the servant who entered he added quickly, "Stevens, there's a patient down below. Have him brought up here immediately."

In a few moments the sufferer was carried in unconscious—a young village woman the Seward knew well, but who was in a state of ghastly pallor that made him difficult to recognize.

"Perhaps you will pardon me if I leave you to examine the patient," Dracula suggested. "Let me know if there's anything I can do."

"Why, thank you, I will," said the doctor, and, having bowed him from the room, returned to his patient. For a moment or two he worked, his interest and concern increasing; and then he looked up at his daughter and shook his head.

"There's something desperately wrong here, Mina," he observed. "Look here!"

Mutely he pointed to two tiny red wounds on the unfortunate yokel's

throat.

"Why, what instrument can possibly have made these?" she enquired wonderingly.

"Fangs!" said the doctor simply. "Those are the marks of fangs such as a large rat's . . . or . . . a bat's."

"Oh, my God!" the girl swayed and reached out a hand to her father for support.

"My dear, what is it?"

"The bat's eyes . . . they were the same as his—Dracula's! Oh, Father, what exactly are they?"

"You must go to bed, Mina," the doctor directed firmly. "And don't worry about this—I'm going to take the proper steps."

"What are you going to do, Father?"

"I shall send a telegram to Dr. Van Helsing, at Amsterdam, asking him to come at once. He's the only man in Europe who can cope with the situation; meanwhile, it's no use worrying unduly, we can do nothing."

From the moment of his arrival Dr. Van Helsing inspired confidence—a large, bluff, breezy man whose

# THE UNDEAD HEAR

## A WEIRD STORY OF HORRIBLE HAPPENINGS IN A LONELY HOUSE—BASED ON THE UNIVERSAL FILM "DRACULA."

appearance suggested a commonsense farmer or merchant rather than the erudite scientist he actually was.

"Fangs!" he said when they were alone. "I've examined the body of that poor fellow who died last night and the cause of death is perfectly obvious to me. He leaped back in his chair and placed the tips of his fingers together. 'Did you ever hear of werewolves?'"

"Vaguely," Seward admitted. "What exactly are they?"

"They're closely akin to vampires," said Van Helsing, filling his pipe. "It's an intricate subject, and a very terrible one; but in brief it's simply this. There are, walking about the face of the earth, beings that ostensibly died some time ago, but actually keep alive by sucking the blood of their victims. One of these is your new neighbor, Count Dracula. Did you, by any chance, notice his eyes?"

"Not particularly. My daughter did, though."

"I have only seen him once, and his eyes betrayed his age. They are

the eyes of a being incredibly old—one of the Undead; the legend is that he has occupied his castle in Transylvania for five hundred years; but apparently he has exhausted the possibilities in his own neighborhood, and has come over and settled at Carfax Abbey, where his true nature is—as far as he is aware—unknown."

"How fortunate that I happened to know you, Van Helsing!" Seward exclaimed.

"More fortunate even than you guess. Now look here, Seward, I want to ask you something. As a nerve specialist, are you satisfied in your mind about your daughter just now?"

Seward looked sharply at his friend, and looked away again.

"I'm certainly not," he admitted heavily. "Mina is restless, jumpy, thoroughly unstrung—and she has long intervals of preoccupation, of complete absent-mindedness. Why do you ask?"

"The vampire marks down his victims," pronounced Van Helsing oracularly, and Seward leapt from his chair.

"What do you mean?" he exclaimed.

"Simply this, Dracula, like a snake with its prey, will endeavour to hypnotize her in order to work his will. You tell me he began even while he was in the form of a bat outside the window? Well, he evidently pursued his intention when he came into this house, and even now he is probably working on her mind from a distance. May I see your daughter?"

"Why, of course—I'll send up for her."

Seward's keen professional eye fell upon the girl as she entered the room, and he realized that she was very far from well, either physically or mentally.

As soon as the saw Dr. Van Helsing she moved towards him confidently, trustingly, but there was already a trace of stiffness, like that of an automaton, about her movements which was unnatural.

"Under his influence, you see," murmured the Dutchman, to his friend; but to the girl he only said: "My dear, you are in grave danger. Will you place yourself in my hands—regardless?"

"Oh, yes," she said immediately. "You're kind—I'm sure of it. What must I do?"

"Well, tonight I want you to stay in this room, where he first saw you. There is no doubt that he will return to that window, and I am placing garlic-flowers in the window-

cracks, the door-tracks, the keyhole—every possible means of entrance or communication."

"Why garlic-flowers?" Seward inquired curiously.

"We are in the realms of Black Magic, Seward, and this is one of the accepted safeguards," was Van Helsing's cryptic reply; and he forthwith set about preparing the room.

Left alone, Mina sat listlessly in her chair, too tired even to think; but gradually, without her volition, it seemed that a thought was taking form in her brain. It was as though someone was saying to her: "Mina! Open the window! Open the window, Mina!" over and over again.

With an effort she forced her languid body to rise from its chair, and mechanically it moved over to the window, removed the garlic-flowers, and opened the casement. To her horror a gurgling bat flew straight into the room, circled twice round her—and disappeared, yielding place to Count Dracula, who stood beside her in his crimson coat and with a look of grim intensity in his evil eyes.

Without a word he clutched at her throat, and his claw-like fingers began to squeeze. . . . She felt as weak and powerless as a baby in his grip. She could neither move nor cry out. It was the end.

Quickly, nautically, she slid into unconsciousness.

"What happened?" she asked feebly, when next the morning sunshine shone that far on her head.

"My dear, you've had a narrow escape," her father told her. "You've lost a close shave, but thank Heaven, we came in time."

"But . . . that dreadful creature . . . ?"

"He will never trouble you again, Sister—this is what happened. . . . When we rushed into the room he resumed the guise of a bat, and flew through the window. We waited until morning, then Van Helsing took me over to the Abbey, and down into its crypt—and there we saw a horrible sight."

"The—The Vampire?"

"Yes, Dracula, indeed, gorged with blood, on a great box of earth which he had brought specially from Transylvania—for a vampire, Van Helsing told me, can only relax on his native soil."

"Then—he was relaxed?"

"Yes, lying torpid—as they do during the hours of daylight. Van Helsing had brought the necessary implements and we . . . we hammered a stake through his heart."

"Dracula is dead . . . at last."

*In the moonlight stood 3 young women. I thought I must be dreaming for tho the moonlight was behind them they threw no shadow on the floor. Two were dark & had high aquiline noses like the Count and great dark piercing eyes that seemed to be almost red when contrasted with the pale yellow moon. The other was fair, with great wavy masses of golden hair and eyes like pale sapphires. All 3 had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing & at the same time some deadly fear.*





**Helen Chondler stands in a zombie-like trance beside the svengolic count as the vampiric Dracula forces Renfield (Dwight Frye) to his knees to beg for mercy...from the merciless Master.**



*The women closed round whilst I was aghast with horror; but as I looked they disappeared. They simply seemed to fade into the rays of the moonlight and pass out thru the window for I could see outside the dim shadowy forms for a moment before they entirely faded away. Then the horror overcame me and I sank down unconscious.*

(Continued from page 34)

reviews like these: "Dracula! Dead 600 years yet still living! Was he beast, man or vampire? One of the most famous novels of its kind in the world, it has thrilled 2 generations of readers with the horror of its story, the mystery of its unfolding & the suspense of its climax. Those who have read it have never been able to forget it, for the thrill & magic of the story leave a lasting impression on the mind. It is impossible to describe the plot of *Dracula*. You have to read the book to get the full terrifying, thrilling effect of one of the most dramatic & imaginative stories of mystery & the supernatural ever written."—from Grosset & Dunlap jacket, and on the back of the dust wrapper: "Never before has a play so remarkable in its thrills and

so completely overwhelming in every respect been staged in this town' . . . An ample feast of the uncanny & supernatural' . . . These were some of the press notices which preceded the play *Dracula* from London where it ran for 3 years. New York theatergoers, hardened to sensational mystery plays, were skeptical. Yet at every performance of this weird, uncanny piece, women shrieked & men gripped their chairs at the blood-freezing scenes before them." The *DAILY MAIL* declared: "In seeking a parallel to this weird, powerful & horrible story, our minds revert to such tales as 'The Mysteries of Udolpho', 'Frankenstein', 'Wuthering Heights', 'The Fall of the House of Usher' & 'Marjery of Queiber'. But *Dracula* is even more appalling in its

gloomy fascination than any of these."

"One phantasmal ghastliness follows another in horrid swift succession."—*LIVERPOOL DAILY POST*. "He drank human blood! To live, this mysterious nobleman had to have the elixir of life, sucked from the veins of the living. As a steady best-seller over the years and an all-time-great motion picture, *Dracula*, with its vampires, werewolves, hypnotists & restless dead has chilled the spines & curdled the blood of readers throughout the world."—PermaBooks paperback edition. "There is nothing in English fiction which can be compared with this novel of the Vampire world."

END



The late Edward Van Sloan tugs skeptically at his lower lip in character of Van Helsing as Count Dracula exerts his Transylvanian charm on the late Helen Chandler. All the principal players of the 1931 cast are now dead, with the exception of David Manners, also seen above, who at the time we went to press was alive & well and living in retirement from films in Hollywood. We wish him continued health.







"The Draculas were a great and noble race, though now and again were held to have had dealings with the Evil One. They learned his secrets in the Schalamance, amongst the mountains over Lake Hormanstadt, where the devil claims the tenth scholar as his due. In the records are such words as *stregaica*—witch, *ardag* and *pakal*—tan and hell; and in one manuscript this very Dracula is spoken of as *wam-pyr*."—Professor Arminius.



**BELA LUGOSI! Carroll O'Connor! Look at them—the chillers of the Night!**



# PUBLIC VAMPIRE NO. 1

**the story of bela lugosi  
ambassador from  
transylvania.**

Bela Blasko was born in Lugos, Hungary, on October 20, 1888 and grew up to be the principal stake-holder in the First International Blood Bank of Transylvania.

Mr. Blasko was better known to the world as Bela Lugosi.

And to the 4 corners of the earth the name Bela Lugosi means—**DRACULA!**



A real wolf, but not of the playboy type—the sly boy. Here Lugosi portrays the wolf-man leader of the animal-men in H.G. Wells' **ISLAND OF LOST SOULS!**

# THE MONSTERS FROM THE MAILBOX

## A Short Horror Story by Woody Stake, Star of Stage, Screen and Cemetery

The monster fan turned from the newsstand, pale as a ghost, lower lip trembling like a jelly popsicle melting in the noontime sun. The owl words of doom still echoed in the creature-lover's unbelieving ears: "All sold out. Sorry, friend—the new issue of **FAMOUS MONSTERS** is all sold out!"

Wait! Put that silver bullet down! No need to let this disaster overwhelm YOU. YOU are obviously too smart to make that mistake.

Look: by special arrangement with an old reliable transportation firm (they started out with a Pony Express way back when Dracula was a baby bat and worked their way up to trains and planes), the publishers of **FAMOUS MONSTERS** have got Uncle Sam himself to agree to bring your own personal copy of **FMOF** to your cellar door every issue!

**WARNING:** This offer good only to subscribers whose letter-carriers have strong hearts!

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## the thirsty count

Lugosi stood 6'1", weighed 178 lbs. in his prime. It took a lot of blood to keep him in shape, especially considering he lost his shape every night. All that flapping around. Night owls are generally noted for their thirst; how much thirstier must a man get who turns into a bat after dark.

Yes, Count Dracula was always on the wing at night, so it was small wonder he was such a big drinker. Of blood, that is. He rarely touched anything stronger.

It takes energy, you know, to throw off a heavy coffin lid instead of light bedsheets.

His favorite meal, of course, was Hungarian Goulash.





A bewhiskered Bela as Eduardo the maniacal in the second version of Universal's **THE BLACK CAT** (1941).

## from transylvania to pennsylvania

Lugosi made his first movie appearance in a Hungarian film in 1914, went on to become a star of German silent pictures, and then toured the United States for 2 years, from Phoenix to Philadelphia, playing Dracula on the stage. When your editor was in Europe

in 1951, he found Bela Lugosi there, still going strong in the stage play in London. Lugosi once told me he had played the role over a thousand times. It was his great dream during the closing years of his life to re-do the black-&-white **DRACULA** which had played to fainting-room-only crowds in 1931, this time in **TerrorColor**, **Scary-o-phonic sound** and **3-dimensional realism**. Hollow laughter echoing from the blood-flecked lips of his pale green face, he wanted to soar right off the screen and over the audiences' heads.

# nights of terror

A night at a theater with Bela Lugosi was always guaranteed to be a NIGHT OF TERROR, and that in fact was the title of one of his early films. In this picture he portrayed a turban-topped Hindu named Degar. A fiend who killed without warning and left newspaper clippings on the bodies of his victims had been alarmingly active around the neighborhood of a Professor Reinhart and his scientist-nephew. When the Professor meets an untimely death, it is revealed that 5 persons are to benefit from his will—among them his servant, Bela. The nephew conducts an experiment in which he is to be buried alive for several hours, and while in the coffin more people are mysteriously slain and the dead professor's ward kidnapped. Bela is properly menacing throughout.

Friday the 13th, a traditional night of terror, served as a vehicle for Bela when he appeared opposite Boris Karloff in **BLACK FRIDAY**. This was one of many pictures in which Lugosi and Karloff were paired against each other. In this one Lugosi played a master criminal. When Karloff, as Dr. Ernest Sovac, transplants part of a criminal's brain, in an emergency, into the head of a dying friend named Prof. Kingsley, Lugosi must then menace the professor in order to learn from the memory of the criminal part of his brain where a large sum of money belonging to Lugosi is hidden. This was the motion picture in which, when Bela was called upon by the script to be hypnotized, he was *really* hypnotized right on the set by the well-known Manly P. Hall. He was told that he was locked in a clothes-closet and in danger of suffocating if he didn't batter down the door, and he gave one of the most realistic performances of his life—almost too realistic!





Everybody's heard about it but seldom do you find someone who's seen the film. Here's an atmospheric scene from Lugosi's ultra-rare I LED TWO LIVES.

## hypnotized in real life

The 5th and final Mrs. Lugosi, formerly Hope Lininger, had for 20 years been fascinated by Bela before she met and married him. During all that time she wrote him fan

letters. Oddly enough, the same Manly P. Hall who hypnotized Lugosi in *BLACK FRIDAY* performed the real life wedding ceremony between him and Hope!

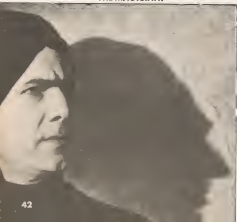
Lugosi turned down the original role of the monster in *FRANKENSTEIN* because it wasn't a speaking part, but several sequels later in *FRANKENSTEIN MEETS THE WOLF-MAN* played the monster . . . and gave another of his greatest characterizations in a Frankenstein film, *SON OF FRANKENSTEIN*, in which he played the moronic Ygor who cheated the hangman's noose at the expense of a broken neck.





The spider has spun its web for the unwary victims and Luna (Carroll Borland) and Count Mara (who else?) stand behind that statement—also that cabweb!

Even if you didn't see the head you'd probably recognize the shadow. Bela as Raxar in **CHANDU, THE MAGICIAN**.



## champion of the undead

The word "zombie" was unknown on the screen before Bela spelled it out with his fabulous success in **WHITE ZOMBIE**. This picture really put Haiti on the map, and zombies and Bela with it. Here with his mesmeric black powers of voodoo he commanded the bodies of dead men whom he caused to rise from their graves and do his bidding.

He played **VOODOO MAN** and **HUMAN MONSTER**, **NIGHT MONSTER** and captain of the **PHANTOM SHIP**. He was in **THE CORPSE VANISHES** and **INTERNATIONAL HOUSE**, and once (in **NINOTCHKA**) he even played opposite Greta Garbo!

# never far from karloff

Lugosi and Karloff saw a lot of each other—the movie producers and public demand saw to that. They met, each to out-menace the other, in *THE RAVEN* and *THE BLACK CAT* . . . *THE BODY SNATCHERS* . . . *SON OF FRANKENSTEIN* . . . *BOWERY AT MIDNIGHT* . . . *THE INVISIBLE RAY* . . . and, if memory does not delude your old editor (recollections sometimes get fuzzy after 500 years and seeing thousands of monstrous movies), Bela & Boris were together on the stage in *ARSENIC AND OLD*

*LACE*. (Anyway I'm sure they both played in it at one time or another. The first reader who writes in and informs me I am mistaken will be sent a shrunken head—his own.)

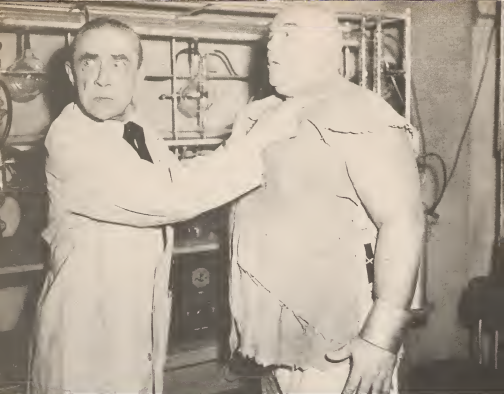
A dozen years after the success of *WHITE ZOMBIE*, he made *ZOMBIES ON BROADWAY*.

He was his Dracula-like self in *MARK OF THE VAMPIRE*.

He was with the son of Lon Chaney, as well as Claude (Invisible Man) Rains, in *THE WOLF MAN*; but many years before, in 1932 to be exact, he was a wolf-man in the movie made from H. G. Wells' book, "The Island of Dr. Moreau." Philip Wylie turned "Dr. Moreau" into a screenplay called *THE ISLAND OF LOST SOULS*, and Charles Laughton gave Bela Lugosi a bad time in it till Bela got his band of beast-men together and paid Laughton back. In this weird-science thriller Lugosi was the product of speeded up evolution, a half-man half-wolf as might happen after thousands of years of Nature's experimentation aided by science.



Rare foto of Lugosi as Count Dracula ON THE STAGE. Note difference in eye make-up, also hair.



One of Lugosi's lost roles, Dr. Eric Vornoff in **BRIDE OF THE MONSTER**, the film in which the late Tor Johnson created his character Lobo.



Count Bela strikes the famous pose that struck fear into the hearts of Countless Victims.



Would you trust a blacksmith with a face like this to show YOUR horse? Ask the SON OF FRANKENSTEIN.

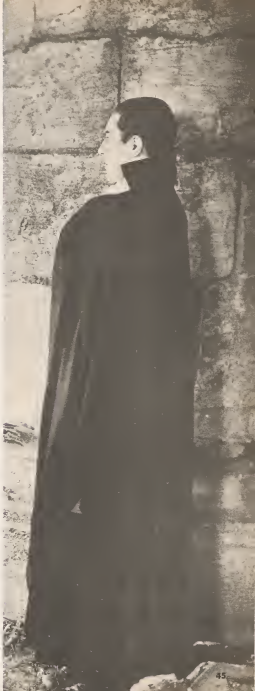
## many happy returns

Bela was always coming back. First he played the mad scientist Roxor, who aimed at conquering the world with his death-ray—this was in *CHANDU THE MAGICIAN*—then he was in *THE RETURN OF CHANDU*. He was in *THE RETURN OF THE VAMPIRE*, too, and *THE RETURN OF THE APE MAN*!

*MURDERS IN THE RUE MORGUE* was one of his great ones. "I am Dr. Mirakle," he began in his deep, thickly accented voice, "and I am not a sideshow charlatan, so if you are looking for the usual hocus-pocus, just go to the box-office and get your money back." But fans of Bela never went to the box-office to get their money back.

Bela Lugosi died on 18 August 1956. But in August 1972 he lives on, in college campus horrorthons, TV shows, Halloween revivals, newspapers—*FAMOUS MONSTERS*—and especially in the hearts of his fans.

**END**



# GREAT LUGOSI



**W**AS he *really* haunted by a ghostly woman with yellow eyes?

Wait!

That isn't the question.

Ever since we ran that article on "Lugosi's Secret Terror" we've been getting complaints from Belaphiles (that's a gib word for Lugosi fans), some going so far as to brand it a Big Fake. So we won't make the mistake of opening *that* hornets' nest again.

Did he, as shockingly revealed in "Inside Lugosi's Haunted House" in the Feb. '66 issue of *FM*, have 2 sons besides George (Bela Lugosi Jr.)—2 boys (now middle-aged to elderly men, if living) that he left behind in Hungary? Motion picture personalities make many statements, or permit many stories to be circulated about them, which are untrue, for the sake of publicity, but there would seem to have been no particular advantage to Lugosi's public image for him to have "invented" a pair of sons just for the sake of the readers of a monthly movie magazine.

Was he *really* in at least 4 films whose titles have not yet been revealed in any filmonster magazine?

Answer: *yes!*

And we will reveal them all—soon.

In the meantime, just to assure you we're telling the truth (and, thanks to Lugosi's friend the producer, Alex Gordon, we have the pictures to prove it) we'll tantalize you by revealing just *one* title.

DER TANZ AUF DEM VULKAN.

That's German.

Translation: THE DANCE ON THE VOLCANO!

## **the sixty-fear dollar question?????????????**

Now comes the real stumper, the question that has plagued the minds of filmonster fans every time they've seen a so-called "complete" list of Lugosi's film appearances:

*DID he appear in Disney's FANTASIA?*

Of course nobody live appeared in the principal cartoon section—but was his voice heard?

Experts agreed: nobody heard his voice.

Then what was the basis for the rumor that he had something to do with FANTASIA?

In the early 40s I worked at the Academy of Motion Picture Arts & Sciences. I called my old friends there at the archives. They checked out all their sources, came up with a blank. "All we can suggest is that you call the Disney Studios," they said.

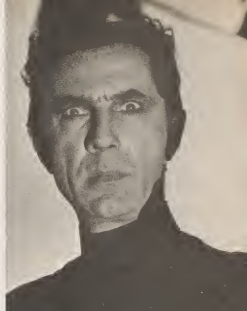
I did.

The Publicity Dept. there seemed very suspicious of my motives. Somehow I couldn't seem to put across to them that my question was a very innocent one, that I merely wanted them to clear up this mystery for the benefit of you readers. Whoever I was talking to was very uncooperative. They acted like I was accusing them of something and was going to sue them if they admitted Lugosi had something to do with FANTASIA.

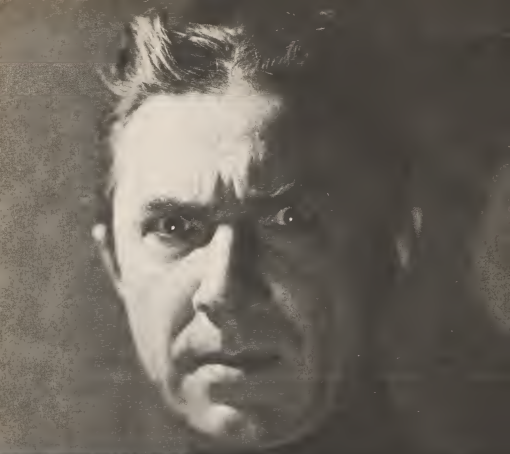
Or perhaps if they confessed he didn't.

Anyway, they half-heartedly agreed to check their records and call me back.

But my hair has grown gray, waiting for the day.



**did he--  
or  
didn't he?  
  
you'll  
find out  
here--  
now!**



## the supreme authority speaks

Well, who should know best of anybody in the world whether Bela Lugosi had anything to do with FANTASIA?

Bela, of course, but he's been dead 10 years.

The one *living* person most likely to know:

The head of the Studios himself, the man who made Fantasia: Walt Disney!

So I asked Walt Disney.

Not in a letter.

Not over the phone.

But in person.

I was in Hollywood, next door to the Cinerama theater, having dinner with Wendayne "Rocket to the Rue Morgue" Wahrman when my eyes popped out of my head like Peter Lorre. For who should I recognize sitting all by himself eating dinner but—the great Mr. D. himself.

I excused myself from Wendayne and went over to the stool at the counter at which Walt Disney

was very calmly sitting, like any simple citizen, having a simple hite to eat & drink. I begged his pardon for the interruption, identified myself as the editor of *FAMOUS MONSTERS & MONSTER WORLD*, then, so as not to intrude on his privacy any longer than necessary, asked him the burning question.

The answer?

In Disney's own words: "Yes.

"Yes, we used Bela Lugosi in FANTASIA.

"He pantomimed the scenes for us for *A Night on Bare Mountain*."

So there you have it.

It *wasn't* his voice that was used in FANTASIA.

He wasn't—yet he was—seen in the picture.

In the *Night on Bare Mountain*, when you see the great black demon swirling his cloak on the mountaintop, squint your eyes a bit till the screen becomes bazy . . . and the phantom figure will be Bela. For after all, the drawing was based on his body movements.

When FANTASIA was made, Dracula was there.



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"Hondy" to have around the house, this creature from OUTER LIMITS hopes to inspire the limits of ter-  
ror in KEN MIKLOSKO, VANESSA HARRYHAUSEN, BILL EISNER, KENDALL SQUARE, EDW. GOODMAN, JOHN  
ROCHA & NEAL VELGOS.





We hear Rock Bouldar wanted the part so bad that he almost lost his pebbles when he wasn't cast as THE MAN WHO TURNED TO STONE. This petrifying picture for RICHARD LAMLO, LYNDIA BELL, LISA HORTON, ROBT. MITCHEL, SUE EDGE, JOHN & DALLAS DORSEY and CAROL GOULD.



The late PETER LORRE as he appeared during the making of the remake of THE HANDS OF ORLAC, MAD LOVE (1935). Shown far BOB SCHERL, LARRY EARBINO, JIM BONNIE, MIKE MANOS, DOUG NATHMAN, GARY KIMBER, ROBT. MARTIN & KLEINE UNTIER.



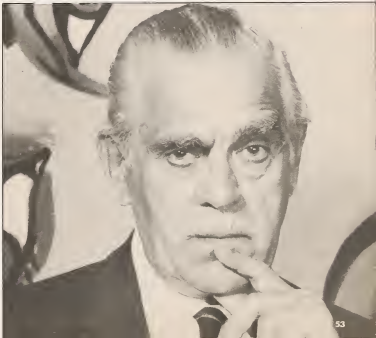
LON CHANEY JR. in tense moment from BRIDE OF THE GORILLA (1951) revived for RON OLSON, TOM De-FLORA, VAN BEYDLER, WALTER TERRY, MARK MABERRY, TIMMY PAXTON, TOM ARGENBRIGHT, BOB SLATE & ELLIOT GOULD.

# YOU AXED FOR IT!

LON CHANEY SR. as the Mad Doctor in **THE MONSTER** (1925) returns from the post to please THERÉSTE HAJEWSKI, GARY HELLAND, MIKE HARPER, PHILLIP JAMES BRIGGS, SUE HUTZEL, BRIAN SKERLAK, PHIL WATKINS III, RICHARD MCGEE & GLYN RAY NORTHINGTON.



KARLOFF FANS the wide world over, rejoice! Here's another photo of your choice: the King we lost on 2 February 1969. For ROBIN NOWACHEK, DONNA HILDEBRAND, NINA BROOKS, PATTY JONES, KIM DAVIS, RITA BAUMGARTH, BOB BYAR, CHERYL GRENER, SHERI WACHSTETTER & "GRITZ."





**TROG**, a survivor from caveman times, is here to give a bad time to **EARL TAYLOR**, **RONALD MINUTOLI**, **BARTOLO MONZELLA**, **MRS. AGNES KUJAWA**, **MARK MILLER**, **ANDY WITTEN** & **RAY E. WATERS III**.



The scarred face of **CHRISTOPHER LEE** should make his many admirers happy, among them **GENE HINDS**, **BOB HARP**, **TESS DODGE**, **EDW. C. LEARNER**, **MARK DAVIS**, **DANNY HOOD**, **LORRIE KING**, **STEVEN SMITH**, **MRS. MARY REBECCA HEACOCK JAMES**, **BOB YOUNG** & **DONALD DAVIS**.



THE SPACE GIANTS, Rodak & Goldar, came over all the way from Japan to thrill MYRON ERSTENUJIK, ANDRE DUBOIS, DENIS EDWARDS, DAVID SPENCER, GREG FOLTZ, LARRY HIX, JEFF QUALLS, FRANK MEYERS, JOHN CONNELLY, JOAN ODOM, LYNN McALLISTER, VICKY MORRISON, RHONDA HENDRIX, STEVE CRIGGERS, RON KNAPP, MRS. JANICE JOHNSON, DANI STRINGFELLOW, PAUL JOHNSON, MARIE HENDERSON, SHEILA HORTON, MIKE HORTON and RAY, ROBIN & ROBERT ISBELL.

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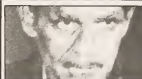
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Starring Jessi Crawford, this is the film that dared to actually reveal the leonine, prehistoric half-man, half-ape that miraculously survived the last Ice Age to terrorize a modern community of today! The most terrifying horror movie ever filmed, yet... came from the very dawn of time in vague about last for their descendants. mar! 200' reel. Only \$6.95.



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# MYSTERY PHOTO NUMBER 59

## SCARFACE the SCAREFACE!

The late Paul Muni played the famous SCARFACE—could it be he? Na, because this actor is still alive, altho he was considerably younger when this picture was made: 1936. In fact we'll even tell you the name of the movie: **THE MAN WHO LIVED AGAIN!** Columbia. What you have to figure out this time is who the actor is.

A distant relative of his once wrote a world-famous science fiction novel about a man who hibernated for over 100 years.

This actor more recently appeared in **ROSEMARY'S BABY**. (Na, he didn't play the Devil and he didn't play the baby.)

His last name, pronounced as the it were French, would mean (are you ready for this?) Beautiful Friend! Repeat, friend—not fiend! Beautiful friend, we guess, of Quasimodo or perhaps the Bride of Frankenstein!

The letters in his name, re-arranged, spell **BELA HARRY!** with the letters L, M & L left over. Can you figure out who he is?



## ANSWER TO MYSTERY PHOTO No. 58

As we go to press, no one had yet guessed (or puzzled out from **NO DERN TEASIN'** with one letter left out) that the Devil's servant was from the early Italian silent film seen in this country under the title of...**DANTE'S INFERNO!**

Among those, however, who identified the previous puzzler, **THE MOLE PEOPLE**, were Nelson L. Eddy, Bob Marris, Richard Lynch, David Maran, Robt. McCabe, Larry & Gary Wallf, Craig Slawinski, Timothy Driscoll, Eric Larsen, Keith Faato, Randy Gear, Mark Campbell, Don Massani, Aliberto Cartas, Alex Smack, Jeff Moore, D. Michalak, David Darsett & Kenneth M. Jeffries.



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### THE INVISIBLE MAN

Being invisible might have its advantages, but not for the hysterical bandits of the Lost's Head line. When the Invisible Man makes his last stand, played by Claude Rains, to play his back out, he is pushed down a flight of stairs. The constable and his men watch in amazement as the bandit removes his bandages and disappears before their eyes. A great film classic about a madman. 200' reel. Only \$6.95.



### FRANKENSTEIN MUST BE DESTROYED

All new and all too terrifying! The most lightning "Frankenstein" ever filmed starring Peter Cushing as Dr. Frankenstein, determined to bring his monster back to life. He would stop at nothing, even if it meant saving the innocents to witness the lonely specter from the same. Unending terror! 200' reel. Only \$6.95.



### TASTE THE BLOOD OF DRACULA

Count Dracula, the doctored vampire returns to plague the children of four respectable London families. Bela Lugosi's vampire slays Christopher Lee as the only one, unharmed from the dead to do battle with a kind once more in the search for new souls in the army of the undead! 200' reel. Only \$6.95.



### WHEN DINOSAURS RULED THE EARTH

The fantastic Hammer Films remake of the original Victor Maturin film. Special Effects by Ray Harryhausen. Men at the dawn of time in a terrible war survival with prehistoric creatures. 200' reel. \$6.95.



### STRAIT-JACKET

Marked new high in terroring shock suspense! The master of shock Bill Castle of "Rosemary's Baby" here brings to the screen Jack Crawford in a real terror shocker! A warning to the last-minute! This film vividly depicts shocking and murders. 200' reel. Only \$6.95.



### DR. CYCLOPS

Reversing the powers of Nature, Dr. Cyclops reduces his men beings to the pitiful size of mice. These "mouseland" men struggle and fight for their lives as one of the most eerie space-fiction dramas ever filmed. 200' reel. Only \$6.95.



### SON OF KONG

The sequel to the film classic King Kong. This film picks up where Kong left off. Kong with Carl Denham to Skull Island and see what new horrors are in store for him. Starring Robert Armstrong and Helen Madsen. 200' reel. Only \$6.95.



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# THE UNHOLY

It's Wholly Possible that you'll be able to identify every one of this baker's dozen of quotes from creepy pictures—provided you've done your homework and read at least half of the 92 issues of FM to date! How do you rate your brain against Donovan's?

# 13 STRIKES AGAIN!

By Joe Skinnell

1. "The heart has been beating steadily now for 24 hours."

2. "Come into my parlor said the spider to the fly."

3. "The tombs of Arkam are satisfied."

4. "But if you move I'll send your soul back to eternity."

5. "I don't like to be touched. It's an Eastern prejudice."

6. "The little one went like this and the big one like this."

7. "But there is one curse left—how will he fulfill it?"

8. "Tomorrow that boy will be dead. I must have his soul."

9. "I will avenge my servant!"

10. "I won't go through that again, even with the promise of future salvation."

11. "There's no hope of escape, my dear." (This quote from a *silent* classic.)

12. "When I say come out, you come!"

13. "Ahh, you like the drink, my friend."

## ANSWERS

B. Peter Cushing in FRANKENSTEIN MADE WOM-  
AN.  
9. Christopher Lee in TASTE THE BLOOD OF DRACULA.  
10. Lon Chaney Jr. to Onslow Stevens in HOUSE OF DRACULA.  
11. Lon Chaney Sr. to Mary Philbin in PHANTOM OF THE OPERA.  
12. Tim Holt in THE MONSTER THAT CHALLENGED THE WORLD.  
13. Blindman O.P. Hoggie to Boris Karloff in BRIDE OF FRANKENSTEIN.

1. Ernest Thesiger to Collin Clive in BRIDE OF FRANKENSTEIN.  
2. Dwight Frye to Edward Van Sloan in DRACULA.  
3. John Carradine to Lon Chaney Jr. in THE MUMMY'S GHOST.  
4. Boris Karloff to John Carradine in HOUSE OF FRANKENSTEIN.  
5. Boris Karloff as Ardash Bey in THE MUMMY.  
6. Lou Costello to Bud Abbott in A&C MEET FRANKENSTEIN.  
7. Joseph Cotton in THE ABOMINABLE DR. PHIBBS.

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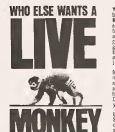
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DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

## BELA BRAIN-TEASERS!

Now you can test your knowledge on little-known facts and information about the great BELA LUGOSI! How much do you know about Bela's life? His career? The characters he has portrayed?

We invite you all to take the tests below (sent in by RITA LINGLER of Jackson, Miss.). Send us your answers and, if you get a perfect score, we'll print your name in a future issue.

A. TRY TO  
ANSWER THESE:

1. When was Bela Lugosi's first stage appearance as Count Dracula?
2. During the filming of what movie was Bela said to have been really hypnotized?
3. When and where was Bela born?
4. What is Bela's real name?
5. Name five movies in which Bela appeared with Boris Karloff.
6. What was the name of the character Bela played in BLACK FRIDAY?
7. How many times did Bela play the role of Ygor?
8. Name the film in which Bela portrayed Frankenstein's immortal Monster.

9. In what year did Bela pass away?

10. What was the name of Bela's evil villain in CHANDU THE MAGICIAN?

B. MATCH THE  
CHARACTER  
WITH THE  
MOVIE:

1. SON OF FRANKENSTEIN
  2. THE HUMAN MONSTER
  3. MURDERS IN THE RUE MORGUE
  4. THE BODY SNATCHERS
  5. DRACULA
  6. THE RAVEN
  7. ISLAND OF LOST SOULS
  8. WHITE ZOMBIE
- a. Peters  
b. Count Dracula  
c. Ygor  
d. Murder Legendre  
e. Dr. Richard Vollin  
f. The Animal-Man  
g. Dr. Erik Varnoff  
h. Dr. Orloff  
i. Dr. Mirakle  
j. Joseph

## C. TRUE or FALSE

1. DRACULA was released in 1932.
2. Bela was married three times.

Well, gang, get out those back issues of *FM* and fill in your answers. Why not try to make up your own quiz about Karloff or Lorré? Send it in and watch for it in a future issue!

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SPONDENTS

Want a GORYSPONDENT? This is the space reserved for readers who are interested in writing to other fans all over the world. Just send us your name, address and a brief description of what you are interested in to:

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And try to enclose a photo!

MICHAEL F. BLAKE.  
12242 Moorpark St., Studio City, Calif. 91604 is a great admirer of the one and only Lon Chaney, Sr. and monster makeup...

WILLIAM L. CAMERON, 1558 Minford Place, #1B, Bronx, N.Y. 10460 likes all science fiction and Japanese monster movies...

CRAIG KIRK, P.O. Box 644, Mt. Vernon, Ohio 43050 is 19 years old and would like to hear from an older female fan. He likes Chris Lee and Vincent Price...

THE LITTLE SHOP OF HORRORS is a new fanzine that features "The World of Hammer Films," and other articles. 75¢ to 608 Lakeside St., Waterloo, Iowa 50703...

KEITH FOOTE, 1318 E. 4th St., Odessa, Tx. 79760 likes Lugosi, Karloff, Chaney and Lee, as well as NIGHT GALILEY...

ALAN BEASLEY, 5535 Barnard Dr., Dayton, Ohio 45424 is 12 years old and likes Vincent Price and Warren magazines...

PRISCILLA GILLIGAN, 97 Warren Ave., Pawtucket, R.I. is 11 years old and loves Karloff's Frankenstein Monster and Mummy...

DALE GUTHRIE, 10 Bishop Blvd., Ottawa 7, Ontario Canada is 14 years old and likes films of the '30's and '40's...

GARY GOLDENBERG, 301 E. 48 St., New York, N.Y. 10017, is 15 years old and reads sci-fi and monster paperbacks. He also writes his own horror stories...

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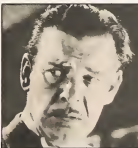
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a Lee impersonator?

**A** Many people have noticed a resemblance between Lee and Robert Quarry, who plays Count Yorga.



LON CHANEY, JR.  
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**Q** Wasn't that the voice of Claude Rains as the Invisible Man heard at the conclusion of the hilarious ABBOTT AND COSTELLO MEET FRANKENSTEIN? —ELLEN RASHERMAN, Brooklyn, New York

**A** The voice that sent Bud & Lou scampering over the edge of the rowboat belongs to Vincent Price, Ellen.



VINCENT PRICE  
his voice was used

**Q** How about running a photo of beautiful Ingrid Pitt, the VAMPIRE LOVERS girl? Next to Irwin Allen's own June Lockhart, she's my favorite actress.—JERRY DILLINGER, Philadelphia, Pa.

**A** Here she is. Jerry. Watch for Ingrid in COUNTESS DRACULA!

**Q** Some years ago I was thrilled by a film called MR. SARDONICUS. It was produced by William Castle, who also gave us HOUSE ON HAUNTED HILL and ROSEMARY'S BABY. My question is this: has Mr. Sardonicus (Guy Rolfe) ever appeared in any other creepy film?—GLORIA PTACEK, Los Angeles, Calif.



MR. SARDONICUS  
more creepy roles?

**A** Guy Rolfe, the man with the permanent smile in Mr. SARDONICUS, once portrayed a mad musician in an episode of the old THRILLER tv series entitled "Terror in Teakwood."



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**A** The young man playing Creighton Tull Chaney is Roger Smith, Debbie. You'll probably remember him from 77 SUNSET STRIP and as the husband of actress Ann Margaret.

END



(Continued from page 4)

And now, the greatest insult of them all! For some obscure reason, I paid \$2.50 yesterday to sit through one of the worst double-features in the entire world: RETURN OF COUNT YORGA and MURDERS IN THE RUE MORGUE.

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BOB MORRIS

COUNT YORGA, starring Lee-impersonator Robert Quarry, was the most ridiculous, plotless film I have ever seen. Throughout the film we were "treated" to events like these:

A minister sinking in quicksand.

A man being hit with a steel mace, then punctured with bullets.

Count Yorga's brides, similarly punctured.

A mute girl getting a knife in her chest.

Plus numerous neck-bitings and body mutilations, non-existent direction and a total absence of good acting.

Just as I had begun to shed a silent tear for Bela Lugosi and Count Dracula, another picture limped upon the screen. After an unintelligible red-tinted dream sequence and a murder by Herbert Lam (who hasn't been the same since Hammer turned him in to a sassy PHANTOM OF THE OPERA), I was informed that this was MURDERS IN THE RUE MORGUE, based on a story by Poe.

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DANNY WHITE

With all its throat-tearing and acid-tossing, the film not only had nothing to do with Poe but was a far cry from anything resembling a good movie! Thus ended the most revolting 3 hours I had ever experienced.

Perhaps I am too pessimistic, if published, I know my letter will be greeted with pounds of replies saying the new horror movies are quite good. I realize that I am, if you will, an endangered species, a vanishing animal. But I defy anyone to see Fritz Lang's M, then view THE CAT O'NINE TAILS, for example, and prefer the more recent picture!

In a way, I can almost be glad that Karloff, Lugosi, Larne Chaney Sr. died when they did. Can you imagine their reaction to the two films I have examined above?

Sad to witness the end of horror movies (or, at least, good ones), I am most regretfully yours.

STEPHEN KOWALSKI  
Pelham Manor, N.Y.

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LAWRENCE DELANEY

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## MORE NEW FILM BLUES

Your letter column is an excellent feature. It lets readers know how everyone else feels. Two of the best letters I have read are from Thomas Weaver & Marsha Rader. Horror films are increasingly turning toward those good old paths of sex, gore and, worst of all, stupidity.

I thought Christopher Lee's portrayal of Dracula in HORROR OF DRACULA was a masterpiece. Altho I haven't seen SCARS OF DRACULA, I did read the book. If the movie is anything like the book, I wouldn't advise anyone to see it. COUNT YORGA, VAMPIRE falls under the same category of stupidity (altho Quarry does make a good vampire).

Hammer films, who have fallen the most since HORROR OF DRACULA, BRIDES OF DRACULA and HOUND

OF THE BASKERVILLES, have made an excellent comeback with THE VAMPIRE LOVERS. The picture was an excellent rendering of LeFanu's classic, CARMILLA, and its writing, settings and performances (especially by Ingrid Pitt) was among the best I have ever seen.

CLYDE PARKINSON, JR.  
address unknown

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